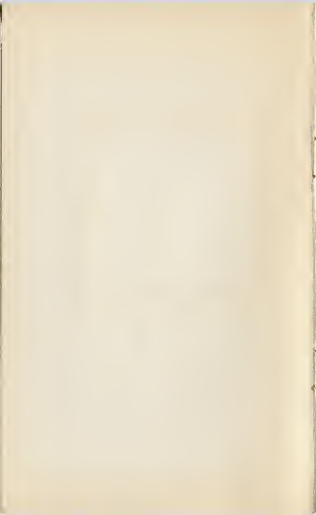


LET'S MAKE
A
B
FOR
BENNETT







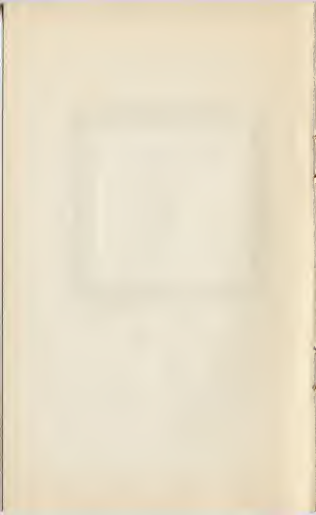
WARREN CHAPPELL

LET'S MAKE
A
B
FOR
BENNETT



FRIENDS OF PAUL BENNETT

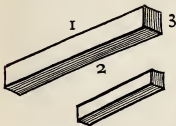
12/3/53



23 BBBB

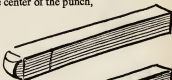
FIRST, we must settle on a style. There is the matter of size and weight, as well, though the latter can be decided as the cutting progresses. Shall it be calligraphic or inscriptional in nature? Suppose we take number four to cut as our B FOR BENNETT.

We must prepare stock for the punch and counter-punch, sawing lengths from square rods of carbon steel.



Sides 1 and 2 of the steel bars are planed with a heavy file to true right angles. The faces (3) are planed as right angles to the sides. The butt-ends are fashioned with terminals which will help deliver the force of the strike through the center of the punch,

so,



or so:

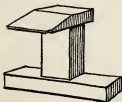


Now we must plane the faces on a stone, using a simple angle device shown on the next to last page. A signature is filed on the sides of the punches to denote the bottom of the letter, corresponding to the nick in type.

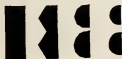
The general outlines of the counter can be scratched on the face of the smaller punch with a scriber. Then with a big flat file (holding the punch in a vise), the sides are angled toward the desired form.



From here on, we will use a pin, a simple wooden device, nicked at the corner, against which the metal can be held.



The progress of the filing (with small flat, triangular, round, and double half-round files) will be along these lines:

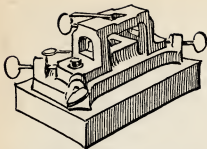


However, the various stages of a counter-punch are not tested as smoke proofs, but as strikes in lead as the critical line of the counter is away from the face, to the depth of the strike.



When the surface of the lead block becomes filled with strikes, it can be restored, for further use, by hammering out the depressions.

SATISFIED with the shape of the counter, we are now ready to temper the punch. This entails heating the metal to cherry red, plunging it, and then annealing it to a light straw color. We must strike the counter-punch into the face of the longer bar of steel, and can use a stake such as this one, following:



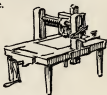
which will hold the two punches in their proper relationship. When the counter is driven in, metal is upset, and it is necessary to plane the face of the punch again. The result is so:



Again the rough angling toward the design is done in a vise, with a large file. At this stage, the angle is kept obtuse, as shown on the next page, so that planing on the stone will restore



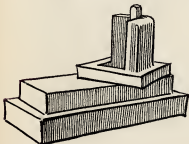
metal rapidly, on the face. Now, we can think of our task as the filing of a rim of metal around an existing hole. As we approach the actual form, our progress is checked by smoke proofs. These are made by holding the punch close to an alcohol flame until the bright face sweats, then inserting the tip into the flame for a coating of lamp black. The punch is then touched to cameo paper, held erect in the planing angle. A small proving machine can be used which will measure intervals so that words can be composed with greater ease. A smoke proof is the most brilliant impression imaginable.



Beginning with the first roughing out, the proofs might reveal a series like this:

B B B B

In the final proof, the lower curve shows pinched and weak. In order to restore metal at this point, without greatly disturbing the rest of the cutting, the left and bottom sides are planed toward the butt-end, and this will so cock the punch in the planer



that metal will be built up faster in the area to be reworked. We now can make the final shaping of the contours, doing most of the finishing with gravers. These are handled more as scrapers, than as cutters, and the continuity of a line can be watched by the flow of light along the bevels. Once a satisfactory proof has been achieved, the sides are filed to a more acute angle, and the punch is ready for hardening and striking into the mat.



Twelve hundred and fifty copies of this booklet, which was written, designed and illustrated by Warren Chappell, have been made for the thirtieth anniversary of Paul Bennett's wedding to the graphic arts. The type was set by THE COMPOSING ROOM, INC., the engravings made by HORAN ENGRAVING COMPANY, the paper supplied by the STEVENS-NELSON PAPER CORPORATION, the printing done by THE THISTLE PRESS, and the binding by FRANK FORTNEY. The type is Linotype Times Roman, the paper is mould made Weimar and Fabriano.

PAB was so pleased with the booklet that he has asked that three hundred and fifty copies of the edition be set aside for distribution to THE TYPOPHILES as Monograph 40.





